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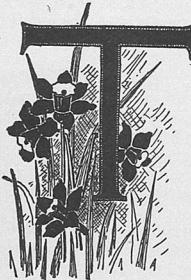
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## FINE ART UPHOLSTERY.



HERE are many decorative firms in New York that make fine art upholstery the special feature of their business, but none of them can surpass the work executed by Theodore Hofstatter & Co. for originality of design, solidity of construction and artistic excellence and execution, all the pieces being specially executed for their customers, the aim being to produce upholstery furnishings of the finest type.

In accordance with the prevailing taste of the times, much of this firm's work is on the Louis XV., Louis XVI., Empire and Colonial lines. The various pieces are based on a long and careful study of the finest European models, and a desire to emulate and improve upon their excellent work has been the ruling principle of the business. As will

easy chairs, in the Moorish and Turkish styles, are covered with Kiskelim curtain material. These are finished with specially designed linen tassels and cords. There is also shown a model of an English club sofa in corduroy covering, which has become quite popular on this side of the water. Another specimen of the same type of seat has wedge-shaped arms and a thin flat back to support the loose pillows, and is covered in English wool tapestry.

Mr. Hofstatter is the designer and patentee of a sofa with adjustable arms which can be thrown down to form a lounge. The arms are made to assume five different positions, and so simple is the mechanism and so careful is its construction that although a large number of sofas of this kind have been sold within the past several years, there has never been a complaint made about the arms getting out of order.

Conversation chairs of the three seat variety, as well as 'hoss' having only two seats are shown, and many examples in original and inviting forms can be seen in tufted cotton work, awaiting the particular covering that will put them in harmony with the room they will eventually belong to. In the same style of finish are shown some choice examples of the *chaise longue*, reading couches and lid couches for bed



SHOW-ROOM, FIRST FLOOR. THEO. HOFSTATTER & CO.

be seen from the illustrations presented our readers of two interiors of the firm's warehouse on Broadway, there is a preponderating variety of all upholstered pieces, intermingled with above-mentioned reproductions of French Eighteenth Century styles, and other pieces that are original with the firm. A great deal of care and expense is spent on details, such as the selection of fabrics, fringes, etc., a special study being made of harmony of effect with the environment.

Amongst the all-upholstered pieces is shown a capacious divan, an equally inviting easy chair, covered in gold Venetian tapestry silk, inwrought with metal embroidery. These are supplemented with pillows similarly covered, the *tout ensemble* being extremely beautiful in design and luxurious in use. The firm has recently made an exquisitely designed canopied divan in the Venetian style, the divan in such case being particularly broad, possessing great depth of tufted work, the arms at either end being easy elevations from the seat and filled with soft cushions. The drapery not only covers the wall behind the divan, but is stretched over same in the form of a canopy with a rich lambrequin, supported by spears on either side. From either end of the canopy are suspended electroliers in filigree jewelry. Divans and all upholstered

rooms. All these pieces are massive, easy, and equally restful in appearance and effect.

In the first of the illustrations will be observed a couple of Colonial high back arm chairs. These are most solidly constructed and upholstered reproductions of the cozy old seats of our grandfathers, whose protecting back and sides made sitting before an open fire much more comfortable than if the back were exposed to cold drafts of air, when seated, let us suppose, on a Chippendale chair, such as is shown in the foreground of the same picture. But in the present day, when our apartments are usually heated by furnaces, we may readily dispense with such old-time ideas for the beauty and lightness of the Chippendale idea, and such chairs as these, made of solid mahogany, finely carved and polished, actually grow more valuable with age, and in time become precious heirlooms in the family possessing them.

There is also shown in the same interior a most substantial square little ottoman in leather, with decorative nail trimmings. It is made to easily roll over the floor, and is in its way a masterpiece of the upholsterer's art. The modern overstuffed easy chair in silk velvet and brocade is one of the latest ideas in this class of furnishings. Uphol-

sterers about one hundred years ago were called "upholders" and with reason, for a piece of furniture of this type will support the body with a feeling of ease and dignity. As long as a man owns a support of this kind it may be said that he can safely defy "the slings and arrows of outrageous fortune." There is also shown in the same apartment a Louis Seize arm chair, half concealing a chair in the style of the Dutch renaissance. There is also to be seen an arm chair in the Venetian renaissance style, a Cromwell chair, and another in the style of Henry II.

The Second Floor interior presents us with several classic reproductions in gilt frame work, associated with the finest silk brocade tapestry. The suite against the wall on the left, underneath the painted cupids, is covered with panels of woven tapestry, which are reproductions of Aubusson tapestry. The exquisite seat across the fireplace is a choice reproduction of an Empire divan of the Recamier style, the covering being specially imported. The ends are of unequal height, as becomes the style, their curvature being a suggestion obtained from the lyre of Apollo, so celebrated in Grecian mythology. The recherche

solely as upholsterers, as distinguished from that practiced by cabinet makers, they have solved every problem in their art work, however difficult, and the name of the firm is a synonym of all that is of commanding excellence in its line of business.

#### DECORATIVE NOTES.

**L**ET no piece of furniture be bought that is not solid and of honest strength and durability. The parlor table may be plain, but let it be so genuine that when prosperous days come, and it is relegated to the sitting room, nursery or sewing room to give place to its more elegant successor, it may yet be useful and substantial. As nearly as possible buy every bit of furniture with the idea that it is to last your lifetime, and try to choose such pieces as will be comfortable and satisfactory twenty years hence. Scratches, and marks that use always brings can be "dressed out" of good wood, but ill shaped pieces will be an annoyance.



SHOWROOM, SECOND FLOOR, THEO. HOFSTATTER & CO.

fauteuil in front of same and the piano stool in the center of the floor, and the drawing room chair in the near foreground, to the left, are in the ever exquisite Louis XVI. style. These choice productions have the framework delightfully carved and finished in burnished gold.

Just beyond the piano stool is shown a chair in the rococo style, the framework also richly carved and finished in burnished gold. There are several other examples of this style of chair in the apartment. The remaining choice examples of upholstery work shown in the photograph are elaborate undertakings and good illustrations of the high class work turned out by the firm.

The artistic beauty of the work is not more important than the solid construction and care given to every detail. All upholstered pieces in the Moorish style, with the accompaniment of grille work and Eastern drapery, would be the most desirable style to adopt. In either method the firm of Theo. Hofstatter & Company are *facile princeps*, all their work possessing a decorative fitness, which many aim for but rarely obtain. By cultivating the furniture manufacturing business

**I**N buying carpets of any or all kinds the housewife will be better pleased if she buys those of small designs, either arabesque or conventionalized floral, and which largely cover the ground floor, both as a background to furniture, old and new, and as a rest to the eye. Carpets so chosen will not become monotonous and will readily adapt themselves to changes from one room to another. Dark carpets are seldom satisfactory, as they are too sombre and show dust badly. They are only suitable for rooms of many windows. Light carpets soil easily and add to the glare of very light rooms, while those of medium tone are best adapted to wear and to the cheerful furnishing of usual rooms. Ingrain, tapestry, body brussels and all grades of velvet have bordering woven to match. This is priced by the yard, according to its width, which may be from 9 to 22½ inches. The buying of a border is a matter of taste. Square or large rooms look more thoroughly finished if the carpet has a border, while in long, narrow rooms a border unpleasantly defines the lack of width. Carpets without borders make over better, and in rented houses it is undoubtedly better management to have borderless carpets in all rooms.